


TOCC 0053

The Ukrainian composer Boris Lyatoshynsky (1895–1968) studied with Glière at the Kiev Conservatory, where he remained as a much-loved teacher for the rest of his life. Lyatoshynsky's songs – a neglected part of his output – meld intense Scriabinesque expressionism with elements of Ukrainian folksong in a language that embraces both the lyrical and the dramatic. His setting of Shelley's *Ozymandias*, with its warning of the impermanence of power, was a brave act in the Soviet Union of 1924.

LYATOSHYNSKY Romances for low voice and piano

1	<i>Five Romances for bass and piano, Op. 5</i> (1922)	13:02
6	<i>Four Romances to Verses by Shelley, Op. 14: No. 3</i> (1924)	2:39
7	<i>Ozymandias, Op. 15</i> (1924)*	3:59
8	<i>Three Romances for low voice and piano, Op. 6</i> (1922)	7:34
11	<i>Four Romances to Verses by Pushkin, Op. 27: Nos. 1–3</i> (1936)	7:13
14	<i>The Sun</i> (1940)	1:50
15	<i>Five Romances to Verses by I. Franko, Op. 31: Nos. 1 and 3–5</i> (1940)	7:29
19	<i>Two Romances to Verses by L. Pervomaysky, Op. 32: No. 2</i> (1940)	2:09
20	<i>Romances for bass and piano, Op. 57</i> (1951)	5:29
22	<i>Two Romances, Op. 37</i> (1942)*	9:54

Vassily Savenko, bass
Alexander Blok, piano

TT 61:19

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